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MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



Vol. II., No. 7.]

SATURDAY, FEBRUARY 14, 1857.

[PRICE 3d.]

Musical Announcements.

NEW PHILHARMONIC SOCIETY.

Hanover-square Rooms.—The Subscribers are respectfully informed that the FIRST CONCERT of the season will take place on Wednesday evening, April 1, when will be performed some of the great works of Mozart and Beethoven, and, for the first time in public, an interesting and but little known work of the first-mentioned composer. The subscription will be for three concerts in the Hanover-square Rooms:—Subscription tickets for reserved seats, 25s.; professional subscription, also reserved, and subscription for unreserved seats, 15s. Conductor—Dr. WYLDE. It is intended to give the remaining concerts of the season in the New St. James's Hall, which is now being erected between Regent-street and Piccadilly, and which the Society has taken for five years from June next, for the purpose of giving its concerts there in future regularly each season. The dates of the concerts are—Wednesday evening, April 1; Wednesday evening, May 8; Wednesday evening, June 3. Subscribers are requested to apply for their tickets at Messrs. Cramer and Co.'s, 201, Regent-street; and Messrs. Keith, Prowse, and Co.'s, Cheapside.

WM. GRAEF NICHOLLS, Hon. Sec.
33, Argyll-street, Regent-street, W.

CRYSTAL PALACE.—SATURDAY

WINTER CONCERTS.—The Fourteenth Concert will take place THIS DAY (Feb. 14th): Vocalists: Miss CLARI FRASER, and Mr. WILBYE COOPER. Violoncello, Mr. Daubert; Clarinet, Mr. Papé. Conductor, Mr. MANN. The Concert will take place in the New Music Room, on the garden side of the Centre Transept, adjoining the French Court, and will commence at half-past Two o'clock.

MADAME ENDERSOHN.

Letters to be addressed to No. 75, Harley-street, Cavendish-square.

ROYAL SURREY GARDENS.—FIRST GRAND BALL.

The Surrey Bachelors' Annual Ball (in connexion with the Walworth Literary and Scientific Institution) will take place in the Music Hall of these Gardens, on Monday, the 16th February. Adams' Full Quadrille Band. Mr. Frampton, M.C. Gentleman's Ticket, 7s. 6d.; Lady's Ticket, 5s. 6d.; Double Ticket, 11s. 6d., including Refreshments. Tickets to be obtained at the Walworth Institution, 31, Manor-place, Walworth; Picotti's Library, Kennington Park; Batten's Library, Clapham Common; also of Jullien and Co., 214, Regent-street; Cramer, Beale and Co., 201, Regent-street; Purday, St. Paul's Churchyard; Keith, Prowse, and Co., Cheapside; and at the Gardens.

ST. MARTIN'S HALL.

TWO PERFORMANCES on the NEW ORGAN, Tuesday evening at 8, and Wednesday morning next, at 2 o'clock. Organist, Mr. BEST. Area, 6d.; Galleries, 1s.; Reserved Seats, 2s. 6d.

ST. MARTIN'S HALL.

HANDEL'S JUDAS MACCABEUS will be PERFORMED on Wednesday, February 18, under the direction of Mr. JOHN MULLAH. Principal vocalists—Madame Rudersdorf, Miss Banks, Miss Marian Moss, Miss Palmer, Mr. Sims Reeves, Mr. Dawson, Mr. Thomas. Tickets, 1s., 2s., 3s., 4s., 5s.; or subscription to the series of eight concerts, 25s.; galleries, 10s. New subscribers will be entitled to three extra tickets for this performance.

MISS ELIZA HUGHES, Soprano,
111, Great Russell-street, Bloomsbury.

MISS E. STEELE, Vocalist,

begs all letters respecting engagements or pupils may be addressed to her new residence, 20, Alfred-terrace, Queen's-road, Bayswater.

Mr. and Mrs. ROBT. PAGET (R.A.M.),

Bass and Contralto (late of Atherstone),

41, CUMMING-STREET, PENTONVILLE, LONDON.
* Mr. and Mrs. P. are open to an Engagement in a Sunday Choir.

Mr. LAMBERT, Basso Vocalist,

Pupil of Mr. Henry Phillips,
51, Union-terrace, York.

Mr. BATHURST, Tenor,

having completed a long engagement, is now open to public or private concerts, dinners, &c. For terms apply at No. 3, Church-place, Bedford-street, Strand, W.C.

MILLINERS' and DRESSMAKERS'

PROVIDENT and BENEVOLENT INSTITUTION, 32, Sackville-street.—The Directors have great satisfaction in announcing that their SEVENTH ANNUAL ENTERTAINMENT to the Members and Friends of the above Institution, under the immediate patronage of Her Most Gracious Majesty the Queen, and Her Royal Highness the Princess Mary Adelaide of Cambridge, will be given at the Hanover-square Rooms, on Thursday Evening, February 19, to commence at 8 o'clock precisely. Vocalists, Madame Sherrington Lemmens, Miss Messent, and Miss Dolby; Mr. Sims Reeves and Signor Belletti. The Members of the Orpheus Glee Union will also sing some of their most admired glees, part songs, &c. Instrumentalists—Pianoforte, Mr. Lindsay Sloper and Mr. Harold Thomas. Conductors, Messrs. Harold Thomas and W. G. Cousins. The names of other distinguished artists will be shortly announced. Reserved seats, 7s. each, which may be secured by early application to the Committee; Mr. E. Olivier, 19, Old Bond-street; and of the Hon. Secretary, Mr. William Shuter, 32, Sackville-street.

To ORGANISTS.—Wanted, an Organist for the parish church of Chippingworth. Salary, £40. Applications, with testimonials, to be forwarded to Messrs. Thomas and Reed, the churchwardens.

ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

TO MUSIC MASTERS.—REQUIRED,

the above, on reciprocal terms. Apply, by letter only, to E. S. 7, Chaloot-villas, Adelaide-road, N.W. Vacancies for pupils. Terms moderate.

BUSINESS TO BE SOLD.

A Gentleman fully qualified to teach Vocal and Instrumental Music may obtain a highly respectable practice, varying from £100 to £150 per annum, (which has been in the family for the last twenty years), for £100; half required to hand. Address: Musicians, Skibbereen, County Cork, Ireland.

Musical Publications.

MUSICAL LIBRARY.—The new Sup-

plement to Catalogue for 1856, just published, contains more than 10,000 works: a useful Book of Reference for Professors and Music-sellers. Price 2s. Complete Catalogue, containing above 50,000 works. Price 6s.

London: GUSTAV SCHUBMANN, 86, Newgate-st.

REFLECTIONS ON CHURCH MUSIC;

for the consideration of Church-goers in general. By CARL EWEL. Price, 2s. 6d. "Although this volume is published at the low price of half-a-crown, its contents are of great value."—*Clerical Journal*. "It is pointed out how devotion and musical art may be conciliated without puritanical baldness or enthusiastic superstition."—*Athenaeum*. "We recommend this practical work to the attention of our clerical and lay readers."—*The English Churchman*. London: GUSTAV SCHUBMANN and Co., 86, Newgate-street.

ROSSINI'S STABAT MATER.

arranged by W. H. CHALCOTT, for the pianoforte. Books 1, 2, 4s.; 3, 3s., and accompaniments (ad lib.) for flute, violin, and violoncello, 2s. each; book; harp accompaniment, by T. H. Wright, 3s. each; book. Pro peccatis and Cujus animam, singly, 2s. each. The vocal music may be had with the version of Il Conte Ugolino. Also select airs, Handel's Oratorios, sacred airs (Mozart, Haydn, Marcellus, &c.), with flute, violin, and violoncello accompaniments. London: GUSTAV SCHUBMANN and Co., 86, Newgate-street.

ARRANGEMENTS FOR PIANOFORTE,

By BRINLEY RICHARDS.

A CHRISTMAS PIECE.—An arrangement of the composer's popular ballad, "What bells are those so soft and clear?" Price 3s.

"La mia letizia."—Mario's air in *Lombardi*.—3s.

Ditto ditto as a duett. —3s. 6d.

"Robert toi que j'aime."—Air de *grace*—Robert *Le Diable*.—3s.

Recollections of Prince Charlie. Each 2s. 6d.

No. 1. "Who wadna fecht for Charlie?"

No. 2. "Charlie is my darling."

No. 3. "Over the water to Charlie."

No. 4. "Bonnie Dundee."

HAMMOND, publisher, 9, New Bond-street.

NEW SONGS. By W. H. WEISS.

"The Miller" (companion to "The Village Blacksmith").—2s. "Robin, the Archer."—2s. "Let me be near thee."—2s. "Fond memories of home."—2s. "The Fisherman's cottage."—2s. The Words by Longfellow. Addison, Hollier, and Lucas, 210, Regent-street.

THE MUSICAL REMEMBRANCE.

The First Number of this new Monthly Periodical will appear on the 1st of March, with a piece of music by Dr. S. S. Wesley. Works intended for Review, and Advertisements, should be sent immediately to the Editor, 104, Great Russell-street, Bloomsbury, W.C.

SECOND EDITION.

THE CROSS IS MY ANCHOR:

A Sacred Sonnet, written by the Rev. B. H. STEPHENSON, for voice and pianoforte, composed by R. WILLIAMS, late organist of St. Ann's, Blackfriars. BATES and SON, 8, Ludgate-hill. Price 3s.; sent postage free.

NOTICES, &c.

Post Office Orders should be made payable to JOHN SMITH, Strand Office and addressed No. 11, Crane-court, Fleet-street, London.
All remittances should be addressed to the publisher.
Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.
A FRIEND AND UNKNOWN CORRESPONDENT.—A Letter addressed "Alpha" lies for you at our office.

THE MUSICAL GAZETTE

SATURDAY, FEBRUARY 14, 1857.

On another page of the *Musical Gazette* of this week will be found a letter from the pen of the accomplished organist and composer, Dr. S. S. WESLEY, on matters relating to the building and tuning of English organs. With some of the opinions therein expressed we cordially agree, as for instance, in that regarding the great necessity for professional supervision in the execution of all great organ works. That practical knowledge should be combined with theoretical attainments to ensure the best result in the production of any extensive specimen of art or science, has long been admitted, and it has only been questioned in the matter of organ building quite recently in this country, and that, too, as it happens, at the very time when, from the spread of technical knowledge on the subject, the English organists are in a much better position to render essential service to purchasers than at any former period.

With regard, however, to the other material points of the learned Doctor's letter, the compass most desirable for the manuals, the system of tuning best to be adopted, &c., we cannot assent; nor do we think that the advances and improvements which met with the approval and influence of the great BACH are therein sufficiently recognised and admitted. It is an indisputable fact that, in BACH's time, many of the organs, even some of the largest, though with manuals to CC, were yet without some of the short keys in the lowest octave. These omissions BACH never recognised, as is sufficiently attested by his compositions for the instrument. The pedal range, moreover, was then, as it still continues in many German examples, under two octaves, and was never more than from CCC to tenor D. BACH, nevertheless, wrote up to E, and even F, the latter compass having since met with universal adoption in England. Then, with regard to the temperament, it is no less certain that BACH wrote his world-famous work, "The Forty-eight Preludes and Fugues," for the express purpose of attesting to the immeasurable superiority of the equal temperament system of tuning over the unequal (the then common system in Germany), by reason of its throwing open all the keys to the free and unfettered use of the performer. All this being the case, we do not—because we cannot—subscribe to the opinion "that BACH wrote for the organ as he found it." The facts all tell exactly the other way. We agree, indeed, with the Doctor, that the question of temperament was decided at least three generations since, but in Germany, not England, and against, not in favour of, the unequal temperament system; and it is to be lamented that the contest is to be repeated in this country, after the lapse of nearly 100 years.

Reverting to the question of "compass," we think the Doctor, unintentionally of course, scarcely renders full justice to the young organists of this country, when he says they have been led into the admission of the CC compass, "for fear of not being viewed as pedal players." Our experience, and it is tolerably extensive, is that the German compass has been by them so gene-

rally preferred, because it is the only one that enables them to study and perform and enjoy the music of the great masters in its integrity; and so strong has this feeling and conviction been, that, to attain an organ thus planned, many organists, to our own knowledge, have foregone their own fair commission, and have directed that it should be expended in securing the further efficiency of their instruments. Such earnestness and sincere devotion to their art is of course beyond praise; and that organs thus favourably supervised may have led to their possessors becoming "pedal players" is a consequence, which, if calling for any observation, should rather be matter for congratulation than otherwise.

Time and space will this week only allow us to refer to one other observation in the Doctor's letter. He says:—"To be constantly buzzing with pedal scales would be intolerable." It would only be so when the pedal scales, instead of being simply a little in advance of those of the manuals, are wholly disproportioned to them—too big, in fact—and has nothing whatever to do with the German system of organ building, which in truth is entirely opposed to it. And that it need not appear in English works any more than in those of the Continent, is sufficiently attested in some of the recent works of HILL, GRAY and DAVISON, and ROBSON, in London, and JARDINE and others, in the provinces, wherein small scales, or rather rational scales, have been adopted, and all "intolerable buzzing" obviated.



The following music has been performed at the Palace during the week.

By the band of the Coldstream Guards:—

Symphony No. 4 (Italian).....	Mendelssohn.
Selection, <i>Il Trovatore</i>	Verdi.
Quadrille, "Les Chasses".....	Musard.
Galop, "Marmaduke".....	A. F. Godfrey.
Marche, "Aux Flambeaux".....	Meyerbeer.
Selection, <i>Maria Stuart</i>	Wallace.
Waltz, "The Rosebuds".....	Bernmann.
Selection, <i>Joséphine</i>	Spohr.
Quadrille on airs from <i>The Beggar's Opera</i>	C. Fodrey, jun.
Overture, <i>Prométhée</i>	Beethoven.

By Her Majesty's private band:—

Overture, <i>Die lustigen Weiber von Windsor</i>	Otto Nicolai.
Fantasia violin, E. Reményi, "Il Pirata".....	Ernst.
Selection, <i>Le Scompartito Teatrale</i>	The Earl of Westmoreland.
Krieges March.....	Mendelssohn.
Overture, <i>Les Diamans de la Couronne</i>	Auber.
Quintette, clarinet, two violins, viola, and violoncello;	
Messa, William, E. Reményi, Gunniss, Vogel, and Schro-	
der.....	Weber.
Bolero, <i>Les Vêpres Siciliennes</i>	Verdi.
Duo, pianoforte and violin, Messrs. W. G. & Co. <i>Les Huguenots</i>	Thalberg and
Cusins and E. Reményi.....	De Beriot.
Introduction and Bridal Chorus, <i>Lohengrin</i>	Richard Wagner.

The band of the 1st Life Guards:—

March, "Breadalbane".....	Waddell.
Overture, <i>Sophia Catharina</i>	Flotow.
Chorus.....	B. Wagner.
Fantasia.....	Dunkler.
Quadrille, "Sophie".....	Gungl.

Tuesday being the anniversary of Her Majesty's marriage the band of the 1st Life Guards played several favourite airs on the terrace at 7 o'clock in the morning.

In the evening the following selection of choral and other music was performed in the Music-room, which was fitted up with a suitable orchestra:—

PART I.

A sacred cantata, composed by Dr. Felix Mendelssohn Bartholdy. The English version written and adapted by W. Bartholomew.	
<i>Praise Jehovah</i>	Wagner.

PART II.

Overture, <i>Tannhäuser</i>	Wagner.
Aria, "Robert toi que j'aime" <i>Robert le Diable</i>	Meyerbeer.
Choral Fantasia, Pianoforte, Mrs. Anderson. Principal singers—Madame Clara Novello, Miss Bessano, Mr. Sims Reeves, and Mr. Weiss.....	Beethoven.

The performers, about 140 in number, consisted of Her Majesty's private band (principal violin, Mr. Réményi), aided by several of the principal instrumentalists of the Philharmonic Society, the chorus being selected from Her Majesty's Theatre, the Royal Italian Opera, and the Sacred Harmonic Society, Exeter Hall.

The performance was conducted by Mr. Anderson, the director of Her Majesty's private band.

Metropolitan.

AMATEUR MUSICAL SOCIETY.

After a recess of a few weeks, this society commenced operations for the year 1857, with a very attractive concert, at the Hanover-square Rooms, on Monday last. The programme opened with a symphony of Haydn's (No. 9 in B flat), which was very well played; better, indeed, than any symphony we have heard from this band for some time. This is not strange, since there is a vast difference in style and elaboration between Haydn, who was the originator of this form of composition, and Mozart and Beethoven, who may be said to have carried it to its utmost limits. This symphony of Haydn's is one of his best, and the Amateur Musical Society may safely repeat it during the season with the assurance that the repetition will please the subscribers. If we do not get Haydn's symphonies occasionally, we shall be forgetting to whom we are indebted for the invention of a description of work which has been adopted by the greatest masters who have succeeded him. The symphony was followed by a song of Piatti's, with violoncello *obbligato*. It was sung by Miss Leffler, Lord Fitzgerald taking the *obbligato*. His Lordship played with great skill and exceeding taste, and the young lady (a daughter of Mr. Leffler, the long-celebrated vocalist) acquitted herself creditably, though at present she has not much method. Miss Leffler's voice (contralto) is decidedly good, and is worthy of the most judicious cultivation, which we trust she will obtain, good contralto voices being rare. The romance was encored. Miss Leffler also sang a ballad by Mr. R. G. Wesley, entitled "Solitude." A flute solo, by Captain Carter, who may be recollected as the projector of the "Grand National Concerts," was very well received, but we cannot compliment the clever Captain on his choice of *morceau*; Boehm's arrangement of the "Swiss Boy" is very indifferent; Richardson's is far preferable. Lord Gerald Fitzgerald's "Introduction and March" closed the first part of the concert. We believe we noticed this composition last year: it is very spirited, and there are terminations to some of the phrases that evidence a desire to steer clear of the common-place. It is well scored for the band, but is somewhat heavy in the *trio* (a portion of a march that should be a relief to the bold and forcible character of the leading strain), which has a greater number of instruments employed on the first beat of each bar than is by any means necessary. This might be easily rectified.

The second part opened with Hummel's pianoforte concerto in A flat, played by Miss Levy. With the exception of one passage of some difficulty in the opening *allegro*, a cranky little bit which required more distinctness, it was faultlessly rendered. This young lady plays in most artistic style, and with an ease of manner that is perfectly charming. We have a high opinion of her as a musical enthusiast and an industrious executant: if she would announce herself as Miss Levy instead of "Angelina"—which she has now made her *nom de concert* as she had already adopted it as her *nom de plume* (all our readers must know "Solitude," by "Angelina")—our admiration would be unbounded. At present, as this desirable determination on the lady's part has not come to pass, we restrain it within proper limits.

The concerto was a great treat. Hummel's music is good enough to be heard more frequently. He is so fanciful, and, without being a downright genius, is such a master of his art, that he is entitled to the increased consideration of our pianists. The final movement, *Rondo alla Spagniola*, appeared to please the audience most. It would have been more rightly entitled to its Spanish appellation had it been in triple instead of common time; it is however beautifully constructed, and most interestingly instrumented. The orchestral accompaniments were deli-

cately played; but an additional rehearsal would have contributed materially towards a satisfactory performance, so far as *tempo* was concerned. The final overture—*Masaniello*—was shorn of its speed, and, as a natural consequence, all its brightness and sparkling character was sacrificed. The *Times* speaks of the last movement as an *allegro comodo*, we beg to designate it as *allegro very molto comodo*. It was about as complacent and convenient a degree of velocity as we ever heard. Mr. Leslie or his orchestra requires winding up. We do not pretend to decide whose fault it was that the overture was rendered positively tedious.

Two part-songs were sung by Mr. Leslie's choir, the impressive setting of Horace's ode, "Integer vixit," and Kücken's "War Song." The latter was encored, although the less meritorious composition, and the less praiseworthy in point of execution. In this part-song, which is sung in E flat by the choir (published in D), it would be well if the altos could be elevated exactly to the G flat which occurs. This is the only fault we have to find.

SACRED HARMONIC SOCIETY.

Yesterday week Mendelssohn's *Athalie* and Rossini's *Stabat Mater* were repeated, and the crowded state of Exeter Hall testified to the excitement which had been created by the announcement of these works. Diametrically opposite as they are in style, though each treats of a sacred subject, they are masterpieces of composition, and will always be heard with interest by persons in any stage of musical advancement. Even those who are highly educated and who affect to contemn Rossini's flowery cantata as a setting of sacred words, are ready to acknowledge the beauty of the melodies in the *Stabat Mater*, the excellence of the harmonies, and the richly-coloured orchestration with which the work abounds.

The principals in *Athalie* were Madame Clara Novello, Miss Sherrington, and Miss Dolby, who vied with each other in the representation of the lovely music which Mendelssohn has written to Racine's words. The illustrative verses, written by Mr. Bartholomew, were recited by Mr. Phelps, whose impressive delivery elicited applause more than once from the audience. We should have preferred rather more declamation, but—knowing Mr. Phelps's real powers—we presume that the great tragedian did not feel justified in going beyond certain limits within earshot of the hyper-particular Exeter Hall directors.

The trio, "Hearts feel that love thee," was, as we stated in a very brief notice last week, encored and repeated. The grand war march of priests, though finely played, did not appear to produce so much effect, which considerably astonished us, since the piece has obtained much greater popularity than any of the vocal *morceaux*.

Rossini's *Stabat Mater* was very finely performed. When we say that the solos were given by Madame Novello, Miss Dolby, Mr. Sims Reeves, and Signor Belletti, we have afforded a fair notion of the style in which they were rendered; but the band and chorus deserve especial commendation for a delicacy of accompaniment and singing that was highly praiseworthy. The chorus with *basso solo*, "Eia mater," clearly showed that Mr. Costa had taken pains at rehearsal to drill his forces into a notion of light and shade, and they sang with such firmness and confidence that we should have thought the organ accompaniment (not included in the score) might have been dispensed with. The said accompaniment was played with becoming delicacy by Mr. Brownsmith, who softened the abruptness of some of Rossini's transitions by the introduction of a most welcome leading note.

A large audience was expected at Mr. Costa's *Eni* last night. The oratorio is to be repeated on Friday week.

GENERAL TOM THUMB.—This popular small young person, who has lately removed to the Prince of Wales Bazaar, 209, Regent-street, has made a slight change in the hours for his "levees." They will now be from 12½ till 2; 3½ till 5; and 7½ till 9. The attendance has been very numerous. The *Grecian Statues* are the most interesting of this little General's performances.

AMONGST the continental celebrities expected in London during the present season we have heard of Herr Joachim, the distinguished violinist, who has not been in England since his youth.

CRYSTAL PALACE.

Miss Vinning made her last appearance at the Crystal Palace on Saturday last, singing the *scena* from *Der Freischütz*, and ballads by Frank Mori and Alfred Mellon, which latter were encored. Mendelssohn's Italian Symphony was very ably performed by the band.

The following is the return of admissions for six days, from February 6 to February 13:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Feb. 6	..	382	217	599
Saturday	" 7	(2s. 6d.)	508	2,008	2,516
Monday	Feb. 9	..	836	256	1,092
Tuesday	" 10	..	745	227	972
Wednesday	" 11	..	808	356	1,164
Thursday	" 12	..	882	330	1,212
Total			4,161	3,894	7,555

MISS ARABELLA GODDARD gave the first of a series of three *soirées* at her residence, Welbeck-street, on Tuesday evening. The feature of the concert was the talented young lady's performance of Beethoven's sonata in E, op. 109, which exceedingly difficult work was rendered with an ease and finish that must have astounded many an auditor at all conversant with the mechanical perplexities of the piece. Miss Goddard's other solos were Handel's "Harmonious Blacksmith" (encored) from the *Suites de Pièces*, a nocturne in A flat, by Chopin, and two *allegrettos*, by Stephen Heller, one from *Les Promenades d'un Solitaire*, the other from *Les Nuits Blanches*. The *soirée* commenced with Mozart's quartett in G minor, the "strings" being taken by Mr. Henry Blagrove, Herr Goffrie, and Mr. Horatio Chipp. Mrs. Enderasohn, the only vocalist, sang Mendelssohn's "Garland," "On Song's bright pinions," and "Beautiful May," by Macfarren, all sweetly and with good taste. Signor Fossi was accompanist.

BEAUMONT INSTITUTION.—The third concert of the season was given on Monday last. It opened with Herold's overture to *Zampa*, performed as a pianoforte duett, by Miss Ada Thomson* St. Arnaud and Mr. Alfred Carlier. Bishop's "Blow gentle gales" followed, given as a quartett, which rather damaged the effect of this very popular composition, the quintett arrangement being used.

Miss Louisa Vinning sang "Ernani involami" with great brilliancy, also a vocal exercise, entitled "The Syren's Song," and our old friend Miss Poole sang "Pray Goody" and a light ballad, called "I know who." Her first song, by the way, was one of Balfe's, "There is a name I never breathe," and was encored. The same compliment was awarded to Mr. Sims Reeves for his fine singing of "The Bay of Biscay," the favourite tenor required a little breathing pause after the exertion necessary for so declamatory a song, and the audience waxed impatient. Mr. Francis, the director of the concerts, came forward to appeal to their consideration, but they would not be pacified until Mr. Reeves re-appeared, when he gave "My pretty Jane" with his accustomed sweetness. Mr. Francis afterwards insisted upon reminding the audience that vocalists required a few moments to get breath after unusual exertion: many an audience requires its attention called to this fact. The Misses Brougham sang a brace of duetts, one—"Trust her not," by Balfe—being encored with some sibilatory opposition. Mr. E. Rosenthal made his first appearance at the Beaumont Institution, and was successful in "Katty Moyle," and in an air from *Il Trovatore*; in "The Lads of the Village" he was by no means at home, and still less in the *buffo* duett from Rossini's *Cinderella*. Mr. Thomas's most effective song was "The mariner's life," by Bianchi Taylor: he sang, with Miss Louisa Vinning, the capital duett from *Maritana*, "Of fairy wand," a very pleasing performance on the part of both lady and gentleman, and evidently enjoyed by the audience. Mr. Sims Reeves charmed his hearers with two *scenas*, "Still so gently," and Bishop's "Orynthia." The room was crowded, a large proportion of the area being occupied by reserved seats.

* Why St. Arnaud? Has Miss Thomson married a M. St. Arnaud? If so, the maiden name of Thomson should be dropped and that of St. Arnaud alone adopted, Madame being prefixed. Or, if the young lady wish to retain the name under which she first appeared professionally, let the "St. Arnaud" appendage be removed. "Miss Ada Thomson St. Arnaud" is one of the most absurd nomenclatures we have yet met with.—[Ed.]

MUSICAL LECTURE.—The last of a series of three lectures by Mr. Salaman on "Music, in connection with the Dance," was given at the Russell Institute, Great Coram-street, on Tuesday evening last. The theatre of the Institute was crowded, and the lecture, which was the most interesting of the three, comprised a brief survey of the dance-music of all countries during the last and the present century. North America supplied a dance melody from the song feasts of the red tribes, which was followed by a Peruvian national song, the latter the most interesting, as being less indebted to arrangement and accompaniment. The Chinese melody and Indian Natch-dance, possesses the same interest, although the former surprised us by its simplicity and sweetness, after Mr. Salaman's account of a "Chinese concert." But the most interesting portion of the illustrations were those from Arabia, a country which, with its comparative refinement and love of the arts, stands out like a picturesque patch on eastern barbarism, up to the end of the last century. The song of the Desert, from Felicien David's work of that name, is a pure Arabian melody, and consists of a single phrase which would become monotonous but for the skill and taste of the double accompaniment (pianoforte and violin). The song is an invocation to the fervid beauties of a tropical night, to which full effect was given by the graceful vocalising of Miss Ellen Williams. If the fantasia for the piano and violin, from the same work, is of less interest, it is because it is less genuine. The negro national song dance of Jamaica is as spirited, rhythmical and characteristic as it can be, and may be regarded as another of those contributions for which theatrical managers and others will have to thank Mr. Salaman. The rest of the lecture consisted of an account of the present dance-music of Europe, with the style of most of which the public is familiar. The best illustrations were the "Tarantella" of Naples, a "Fandango," from Mozart's *Figaro*, not generally given with the opera, and a Tyrolienne (vocal), of Hölzel, sung by Miss Williams, and encored. This lady's singing improves upon acquaintance. Her voice has many notes of excellent quality, within the soprano and mezzo compass. She would have sung the Norwegian dance-song better, had she bestowed as much study and forethought on it as on her previous efforts. Mr. Salaman's own contributions to the selection were a "Saltarello," of Rome, and a Swiss song. The former, spirited in subject and ample in limit, preserving the characteristic rhythm and style. Mr. Deihman's "Mazurka" is simply a clever fantasia (admirably played) on a pretty dance-tune, but refuses all control from the terpsichorean law. These lectures, which are now concluded at Coram-street, remain to be terminated at the institutes of Finsbury, Leadenhall-street, and Portman-square.

MOLLE COULON gave a *soirée* on the same evening at the New Beethoven Rooms, which were so inconveniently crowded that many took refuge in the staircase, and elsewhere that breathing or any other room could be obtained. Under these circumstances (not being one of the early arrivals), we cannot pretend to give a report of the music, but we have no doubt that Mlle. Coulon, in the duett she was announced to play with Piatti, (Mendelssohn's) acquitted herself satisfactorily, as also in the lighter music for which she was set down. Miss Messant and other vocalists of repute assisted. From the complaints which we heard at the entrance, and the fact of carriages starting homewards with occupants who could find no entrance into the room, we fear that the young *beneficiaire* had issued too many tickets to her private friends, to admit of room being left for legitimate admissions.

MADAME OURY, one of our most dashing pianists, gave a *matinée* at her residence on Monday last. She was assisted by Mrs. Clare Hepworth, Madame Lablache, and Signor Ciabatta, also by Mr. Henry Blagrove and Signor Piatti.

THE WELLS CATHEDRAL ORGAN.—On Saturday last, the 7th inst., Mr. J. T. Cooper performed on this fine instrument at St. Martin's Hall. The selection of pieces, to exhibit the powers of the organ, was from the works of Handel, Bach, Mozart, Haydn, Mendelssohn, &c., and was highly appreciated by the audience. The symphony from the *Hymn of Praise* met with special approbation. This was Mr. Cooper's opening piece, and was performed entire.

COVENT GARDEN THEATRE.—We have heard, on good authority, that the rebuilding of the Royal Italian Opera will be commenced next month.

CHORAL SERVICES

For February 8, being Septuagesima Sunday.
ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Purcell in G.	Onseley in A.	
E.—G. Cooper in G.	Ditto	In that day. G. Elvey.
CHAPEL ROYAL, ST. JAMES'S.		
	M.—Sir G. Smart in A.	Blessed be Thou. Kent.
	E.—Sir G. Smart in A.	Behold, now praise the Lord. Rogers.
TEMPLE CHURCH.		
M.—Tallis in F and S. Smith in G.	Benedicite, Gregorian. Jubilate; Barrow in F. Sanctus, &c., Jomelli.	The heavens declare. Boyce.
E.—Henley in E.	Barrow in F.	Thy word is a lantern. Purcell.
LINCOLN'S INN.		
M.—Cooke in E minor.	Aldrich in G.	The Lord descended from above. Hayes.
E.—Dunpis in E minor.	Ditto	As the hart pants. Mendelssohn.

Theatrical.

ASTLEY'S.—*Rob Roy* has been produced in equestrian style at this theatre, and has been very well put upon the stage, words of commendation that apply alike to the bipedal and the quadrupedal performers. The names of the horses have not reached us, so we can simply state that they did their very best, and that Mr. J. Holloway as Rob Roy, Mrs. Dowton as Helen McGregor, Mr. J. W. Anson as Nicol Jarvie (the son of his good father, the Deacon), and Mr. W. H. Eburne as Francis Osbaldistone, sustained the parts in a manner that preserved the interest of the play in spite of the efforts of the equine characters to absorb the attention. Mr. Eburne appears to have an agreeable tenor voice.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2½.

Saturday Evening Concert, St. Martin's Hall, 8.

MONDAY.—People's Concerts, St. Martin's Hall, 8.

TUESDAY.—Mr. Salaman's Lecture, Marylebone Institution, 8.

WEDNESDAY.—*Judas Maccabeus*, St. Martin's Hall, 7½.

THURSDAY.—Concert at Hanover Square, in aid of the Milliners' and Dressmakers' Institution, 8.

Mr. Geo. Linley's Lecture on Music, Marylebone Institution, 8.

FRIDAY.—Lambeth Choral Society's Concert, "Horns" Assembly Rooms, Kennington, 8.

SATURDAY.—Crystal Palace Concert, 2½.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6; commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 3. Doors open at half-past 6; commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Upper Gallery, 6d.; Lower Gallery, 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Stalls, 5s. Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2 2s.—Doors open at half-past 6; commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6; commence at 7.—Second Price at 9 o'clock.

LYCEUM.—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock. Stalls excepted. Doors open at half-past 6; commence at 7.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6; commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7; commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6; commence at 7.

ROMA.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6; commence at 7.

SADLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7; commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6; commence at half-past 6. Half-price at half-past 8.

Provincial.

BRADFORD.—On Wednesday evening a grand concert was given in St. George's Hall by Messrs. Hopkinson, of Leeds, and Mr. Jackson, of Bradford (musicsellers). Every part of the vast hall was well filled by an audience numbering about 3500 persons, including nearly every family of note residing in and near Bradford. The artistes were of the first class, and included Madame Grisi, Madame Gassier, Madame Amadei; Signor Volpini, Mons. Gassier, and Herr Formes as vocalists; with a band and chorus selected from the London Italian operatic companies. Signor Li Calci and Signor Orsini were the conductors, and Mons. Zerbini was the leader. The programme was divided into three parts, the first comprising act the first of Donizetti's *Lucresia Borgia*, the second, selections from Verdi's *Il Trovatore*, and the third, a miscellaneous selection. In the first part Madame Grisi sang "Com'è bello," but did not create any great impression; in fact, the general opinion appeared to be that she was thoroughly indifferent to the part she had to sustain. In the *Trovatore* selection, however, she evinced greater energy, and notwithstanding her diminished vocal powers, she sang the aria ("Tacea la notte") with an artistic feeling which gained for her a unanimous encore. Monsieur Gassier rendered the recitations in the introduction to Verdi's popular work with true dramatic effect. We think, however, that a more suitable selection from *Trovatore* might have been made. The first piece in the third part was a duetto from Rossini's *Il Barbiere* ("Dunque io son") charmingly sung by Madame and Mons. Gassier, and vociferously encored. Madame Gassier's great triumph, however, was in the "Carnaval de Venise," transcribed by Jules Benedict. The liquid quality and flexibility of her voice, and her high soprano register, were never better tested than in this admirably-arranged vocal piece. The result, of course, was an encore of the most vehement description, and Madame Gassier repeated the trying solo with redoubled effort. Madame Amadei, too, was unusually successful. Her singing of "Kathleen Mavourneen" was an excellent specimen of pathetic vocalization, and in response to the re-demand, she gave "Il segreto," which was also encored. Mr. Tennant essayed "Under the greenwood tree" (from Hat-

ton's *Robin Hood*). He possesses a fair tenor voice, but his style will bear considerable improvement. Herr Formes was enthusiastically encored in Hatton's song, "King Christmas," a composition, by the way, which is not by any means the happiest effort of our prolific English writer. The band was perfect, and rendered great aid in the success of the concert; and the chorus (which was strengthened by a few local voices, sang with correctness and vigour. The chorus and march from Mendelssohn's *Athalie* concluded the concert, which, altogether, gave unlimited satisfaction to the large audience.—*Abridged from the Leeds Mercury.*

CHEPSTOW.—On Monday last, Mr. Waugh, music-seller, of Monmouth, gave a concert at the Beaufort Arms Hotel Assembly Room to a highly fashionable and numerous audience. Mr. Waugh had engaged for the occasion the popular artist, Mr. Ellis Roberts (harpist to H.R.H. the Prince of Wales), and Mrs. Winn, a London vocalist. In addition to this, Miss Bessy M. Waugh (whose musical talent has been repeatedly acknowledged by the local press) performed two solos on the pianoforte, to the evident delight of the audience. The other artistes were also enthusiastically applauded in their several efforts; in fact, throughout the concert, the audience evinced a most lively appreciation of the entertainment, and separated with a hope that Mr. Waugh would again, at some future time, provide them with means of spending a similar delightful evening.

COVENTRY.—Miss Lizzy Stuart gave her entertainment entitled "A Peep at Scotland through her Songs" on Monday evening, in St. Mary's Hall, in aid of the funds of the Industrial Home, in this city. The hall was tolerably well filled, and there would doubtless have been a much larger attendance had the weather been more favourable. The beautiful songs and ballads of Scotland, so exquisitely truthful in their simplicity, were most appropriately rendered by Miss Stuart, and the audience were especially delighted by the deep feeling she displayed in "Annie Laurie," and "And ye shall walk in silk attire," while the Jacobite songs, "Wha wadna fecht for Charlie," and "The Hundred Pipers" were given with much spirit. — *Coventry Standard*, Feb. 6, 1857.

LEEDS.—MR. THACKERAY'S ILLNESS.—On Thursday, about noon, great disappointment was felt in this town by the announcement that Mr. Thackeray was taken suddenly ill at Halifax, and was unable to lecture in Leeds that evening, as announced.

THE TOWN HALL ORGAN.—The time has now expired for receiving plans and specifications for the Town Hall organ. We hear that eight plans have been sent to the town-clerk, and that they will be opened on Monday next. The Town Hall works are still *in statu quo*. On Wednesday afternoon the committee met for the purpose of taking into consideration the steps to be taken in reference to the completion of the hall now that the works are out of the hands of the contractor, Mr. Atack, and the committee adjourned till Monday.

MAIDENHEAD.—The second subscription concert (of three) was given at the Town Hall, Maidenhead, on Thursday, the 6th inst., by the Windsor and Eton Royal Glee and Madrigal Society, under the patronage of His Excellency the Belgian Minister, The Right Hon. Lord Boston, Riversdale Grenfell, Esq., Charles Sawyer, Esq., and Colonel Vansittart. The audience were of the most respectable and fashionable class, who testified by their numerous plaudits that they fully appreciated the rich treat they had placed before them. The programme consisted of a choice selection of madrigals, glees, and part-songs, from the most favourite composers, Morley (1595), Horsley, Goss, Dr. Clarke, Webbe, Hatton, &c., &c., and a duett by Mendelssohn, "I would that my love," chastely sung by Mrs. Barnby, and Mr. Marriott. Songs by Mr. Bridgewater, "Land of my first and best affections" (Keller); Hatton's "Good bye, sweetheart," by Mr. Marriott; Bishop's "Tell me, my heart," by Mrs. Barnby; Harper's song "The Bandit," by Mr. Whitehouse; Miss Lindsay's song "Excelsior" (by desire), Mr. Dyson; a trio by Müller, by Mrs. Barnby, Mr. Dyson, and Mr. Whitehouse, which was rapturously applauded and encored, and given with increased effect. Dr. Crotch's beautiful motett, "Methinks I hear the full celestial choir," was performed, solo by Mr. Bridgewater in the orchestra, and the chorus at a distance in another part of the hall, thereby producing a charming effect, being in accordance with the directions of the composer.

Mr. Knowles presided very efficiently at the pianoforte. The next concert is fixed for the 24th, when we hope the audience

will assemble in such numbers as the concert is worthy of. It is deserving of remark that not one person left the room before the close of the concert.

WINDSOR.—THE ROYAL GLEE AND MADRIGAL SOCIETY.—The fifth subscription concert of this excellent society took place at the Town Hall, Windsor, on Monday evening, the 2nd inst., under the conductorship of Dr. Elvey. The attendance was numerous and fashionable, comprising many of the principal residents of Windsor and Eton and the neighbourhood, amongst whom we noticed Lord de Ross (Equerry in Waiting to His Royal Highness Prince Albert), Lady de Ross, the Hon. — Vernon and Lady, &c. &c. The entertainment was opened with Morley's fine old madrigal, "My bonny lass she smileth" (1595), by the full choir. Trebles: Masters Mudge, Burgess, Spain, and Jonas. Altos: Mr. Knowles and Mr. Marriott. Tenors: Mr. Dyson and Mr. Mudge. Basses: Mr. Whitehouse and Mr. Bridgewater, of the Royal Chapel and Eton College. Next came Horsley's glee, "See the chariot at hand," chastely sung by Mrs. Barnby, Messrs. Knowles, Dyson, and Bridgewater. The audience expressed their approbation by repeated plaudits. Hatton's part-song, "Softly blows the western wind," having been well rendered by Messrs. Knowles, Marriott, Mudge, and Bridgewater, Moore's Irish melody, "Oft in the stilly night," was most expressively sung by Mr. Dyson, who was rapturously encored. Mr. Pollard, of the Foot Guards' Band, then performed a solo by Bressant on the clarinet. It was most chastely played, the execution being clever and the tone excellent. Mrs. Barnby, Messrs. Marriott, Mudge, and Bridgewater next sang Goss's beautiful glee, "There is beauty on the mountain," in a manner that elicited the warmest approbation of the audience. The next piece was from the *Lay of the Last Minstrel*, entitled "Is it the roar of Teviot's tide?" (Dr. Clarke). The solos were sung by Mr. Dyson and Mr. Whitehouse, with distant quartett by Messrs. Knowles, Marriott, Mudge, and Bridgewater. This is a fine piece of music, and the effect was very beautiful. The second part commenced with Pearsall's (quaint) madrigal, "Allena Dale," followed by "Jenny Lind's Singing Lesson," sung with much expression and vivacity by Mrs. Barnby, Mr. Dyson and Mr. Whitehouse, who were rapturously encored. Mr. Whitehouse narrowly escaped being recalled in the next song by Harper, entitled "A bandit's life is the life for me." The next, a solo by Mr. Pollard, met with a reception to which, by his charming playing, he was justly entitled. Horsley's charming glee, "When the wind blows on the sweet rose tree," was chastely rendered by Messrs. Marriott, Dyson, Mudge, and Bridgewater. Mrs. Barnby next sang Bishop's "Tell my heart;" it was well rendered and warmly received by the audience. The entertainment was brought to a close by Webbe's fine glee, "When winds breathe soft," in *sol* and full chorus, and the National Anthem.

The numerous attendance at these concerts shows that the people of Windsor and neighbourhood can appreciate good music when well performed, which we have no hesitation in saying is the case by this flourishing and excellent society. Many of the glees are sung in a manner worthy of the best meetings in the kingdom, and of the distinguished patronage with which they are honoured. The society was formed in 1855 by Messrs. Knowles, Marriott, Dyson, Mudge, Whitehouse, and Bridgewater, with Dr. Elvey as conductor, under the sanction and immediate patronage of Her Majesty the Queen, H.R.H. Prince Albert, and H.R.H. the Duchess of Kent.

YORK.—On Monday week, a grand concert, under the able management of Mr. Marsh, was given in the Festival Concert Room, and was patronised by a fashionable audience. The following was the programme:—Part 1.—Quartett, "Placido è il mar," Mozart; scena, "Robert toi que j'aime" (Miss Milner), Meyerbeer; solo concertina, "Bohemian Girl" (Mr. Geo. Case), Case; ballad, "Come, ferry me o'er" (Miss Dolby), Mrs. Groom; romanza, "Quando le sere" (Mr. Sims Reeves), Verdi; fantasia violin (MS.), "Recollections of Scotland" (Mr. H. C. Cooper), Cooper; duett, "Una sera d'amore" (Miss Milner and Miss Dolby), Verdi; new song, "Summer is gone" (Mr. J. L. Hatton), Hatton. Part 2.—Duett, "The Sailor sighs" (Miss Dolby and Mr. Sims Reeves), Balfé; air and variations, voice and violin, "Sommo Cielo" (Miss Milner and Mr. H. C. Cooper), Pacini; solo, concertina, *Don Pasquale* (Mr. G. Case), Case; ballad, "The Green Trees" (Miss Dolby), Balfé; capriccio, violin, (Mr. H. C. Cooper), Paganini; serenade, "Come into the garden, Maud" (Mr. Sims Reeves), Balfé; Irish ballad, "Kate Kearney"

(Miss Milner), Lady Morgan; old song, "The Leather Bottel" (Mr. Hatton), Hatton. Miss Dolby is one of our best English singers, and the ballads assigned to her were rendered with a simple and truthful feeling, thoroughly congenial to their unaffected character. She was encored, and that warmly; indeed, we never remember an occasion in which a York audience were more enthusiastic. Miss Milner was in excellent voice, and the parts allotted to her she executed (as she always does) with very great credit and ability. Mr. Sims Reeves was suffering from a bad cough and cold; but rather than disappoint his York friends he appeared in the orchestra, and in Balfe's new song, "Come into the garden, Maud," he was very successful, and was rapturously encored. The duett, "The Sailor sighs," by Miss Dolby and Mr. Sims Reeves, was most charmingly executed. Mr. Cooper was great on the violin; recently he has frequently appeared in this city, and on each occasion he has won additional laurels. Mr. George Case is a very talented performer on the concertina—an instrument the capabilities of which we were ignorant, until we heard the performances of this gentleman. The vocalists were ably accompanied by Mr. J. L. Hatton on the pianoforte; he also added to the attractions of the concert by singing his new song and his old song, engaging the risible faculties of his audience, and winning their approbation by his comic vocalism. Altogether the concert was very successful, and we trust that Mr. Marsh found it equally so, and that his spirit and enterprise will on future occasions be responded to by "troops of friends." By the way, the practice resorted to by some parties of leaving the room towards the conclusion of the concert, during the progress of the performance, was on this occasion marked by unmistakeable hisses from the gallery.—*Yorkshire Gazette.*

Reviews.

LE REVE DU SOIR WALTZES, for the Pianoforte. By JAMES C. F. BERESFORD. (Ollivier.)

These waltzes are very ably written, and form a bright little piece for the pianoforte, at the same time that they are well adapted for dancing. If they were to be scored for orchestra, it would be necessary to alter the arpeggios at page 4, line 5, page 6, line 5, page 9, line 4, which, we may observe, sound rather weak for the pianoforte, and seem make-shift. Waltz No. 4 is made to play the part of an introduction to the set. It is a pretty and not original melody: the C flat, which appears in No. 4 and not in the introduction, we object to; the natural C, though less uncommon, has a better effect.

What does Mr. Beresford mean by "Last time" at the end of page 4? Is the waltz to be played three times? There is nothing to indicate the second repetition.

We are looking hard at a double bar with a pause over it, at the bottom of page 5, and wondering with all our eyes why it should be there; and, on turning to the conclusion of the set of waltzes, we stare with an equal amount of wonderment at the single bar of common time which holds the final chord. We fear Mr. Beresford is eccentric.

EIGHT CHANTS. By JAMES WALTERS. (T. E. Purday.)

The title-page informs us that the eight chants are arranged for four voices and organ, but on proceeding to the interior of the sheet we find that the tenor part frequently, and the alto occasionally, is provided with double notes, so that the chants may really be said to require five voices, in order that they may be executed with completeness. There are errors that clearly indicate ignorance of the rules of harmony on the part of the author; in chants 6 and 8, there are consecutive fifths of such uncompromising boldness, that we may safely affirm that he has never peeped into the simplest catechism of thorough bass. Under these circumstances he should not have appeared in print. The publication is dated September, 1855; let us hope that the author is by this time wiser.

"THE CROSS IS MY ANCHOR." By R. WILLIAMS. (Bates.)

Compass, D to F.

This is entitled "a Sacred Sonnet," and is an adaptation of words that we positively dislike, to a ballad-tune that has no more of a sacred character than is possessed by "Norah, the pride of Kildare," or any similar melody.

"PAST, PRESENT, AND FUTURE." By W. C. FILBY. (Jewell.)

Compass, D to A flat.

A serious ballad, evidently intended—and adapted alone—for a tenor voice, though we are kindly informed in the title-page that it may be sung by a soprano. We hope never to hear it sung by a lady, and we care not much to hear it rendered by a tenor voice, for there is not sufficient in the melody to please us, the four bars of symphony (not introductory) being, in our opinion, far more interesting than the song. The composer evidently has greater talent for instrumental writing.

"OH! THAT MEN WOULD PRAISE THE LORD:" aria. By W. C. FILBY. (Novello.)

Compass, E flat to A flat.

Both the melody and the harmony of the commencing strain of this aria have been stolen from Haydn. The remainder of the melody is more original, and is flowing and in keeping with the words. The accompaniment, which is intended for the organ, though the arrangement is available for the pianoforte, contains some pleasing harmonies. Is the detaching of the quavers in the third line of page 2 the fault of the engraver for an oversight on the part of the author?

THE OLIVIA WALTZES. By WILLIAM O'DONOGHUE. (Letchford.)

A spirited set of *valsees*, but with a want of variety in style, and too fond an adherence to one key. The introduction indulges us with a somewhat abrupt modulation from the key of C into that of A flat; it has not remained in that key many lines ere it hastens back to that of C, to be in readiness for *valse* No. 1, and then modulation and transition are almost at an end, no other keys but those of F and C being subsequently employed. The *trio* to No. 3 should at least have presented some variety.

THE TIPPERARY ARTILLERY QUADRILLES. By WM. O'DONOGHUE. (Letchford.)

The Tipperary Artillery must be frisky boys to have inspired Mr. O'Donoghue with such a lively set of tunes. We believe all the figures—with the exception of "the Young May Moon," which forms the finale—are original, and they do the young composer great credit. The commencement of *La Poule* is particularly pretty. It is a pity that Mr. O'Donoghue did not consult a dancing-master, or one of his fair fantastic-toe-tripping acquaintance, as to the requisite number of bars for each measure, since he has committed one or two serious blunders. The first strain of *L'Elé* has sixteen bars (eight too many); the last strain of *La Poule* ditto (ditto); and the first of the *finale* is eight bars too short. When the author has studied more, and feels inclined to bring his knowledge and experience to bear upon such a trifle as a set of quadrilles, we recommend his re-writing these, and paying attention to our hints about the number of bars.

PENSEES DESCRIPTIVES. PAR W. C. FILBY. (Jewell.)

There are (according to title-page) ten of these *pensées descriptives*. We have before us *pensées joyeuses*, and are promised *pensées tranquilles, furieuses, tristes, mystérieuses, légères, amoureuses, religieuses, de désespoir and de la mort*.

No 1 is a very clever piece, and we praise it unhesitatingly. There are six pages of *allegro*, 6-8 time, and, though not one semiquaver is employed, there is a degree of brilliancy about the *morceau* that must always please, a good sprinkle of originality, and a completeness that proclaims the composer capable of good things. We fear he has set himself too arduous a task in arranging to give us all the *cues* above mentioned, but we shall look for each number of the *pensées* with curiosity and interest.

Foreign.

PARIS.—We have already alluded to the legal proceedings in reference to the opera of *Rigoletto*, which were instituted by M. Victor Hugo against M. Calzavola, the director of the Italian Opera. M. Victor Hugo declared that the representation of that opera was an infringement of his rights, as being nothing else

but a piracy of the drama, *Le roi s'amuse*, and he claimed that the Théâtre Italien should be restrained from performing the work. The Court, after having declared that there was no necessity for immediate interference, allowed the affair to be decided in the ordinary course. The matter has been brought before the first chamber of the Tribunal Civile of the Seine. The counsel who appeared for M. Calzado insisted that the civil action resulting from the alleged infringement was barred by time, the Italian libretto of *Rigoletto* of which M. Piave is the author, having been published more than three years. This fact having been admitted, the Court decreed that M. Victor Hugo had failed in his action, and must pay the costs thereof.

CORRESPONDENCE.

ORGAN. COMPASS AND TEMPERAMENT.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I beg to inclose you a copy of Dr. Wesley's letter in vindication of his adoption of the GG compass in the Liverpool organ, and also of his very decided objection to the equal temperament system of tuning when applied to organs.

Hoping you will give it a place in the next *Musical Gazette*, I am, Sir, very respectfully yours,

A SUBSCRIBER BEFORE THE BEGINNING.

Leeds, 9th February, 1857.

THE TOWN HALL ORGAN.

TO THE EDITOR OF THE "INTELLIGENCER."

SIR,—The advertisement, issued by the town-hall committee, for plans and working drawings of an organ, was a novelty, and would necessarily deprive the Council of all aid from musicians of the highest celebrity, and confine the subject to the organ manufacturer exclusively.

It was framed, perhaps, merely in conformity with a prescribed form of advertisement where corporation contracts are concerned. At any rate the members of Council should be informed that eminent musicians do not furnish working drawings of the instruments on which they perform, and to ask such parties for anything of the kind is to ignore their taste and judgment in matters where they could give information of the greatest importance.

The advertisement, Sir, had very much the appearance of having been worded in conformity with the views of a gentleman of this neighbourhood, who lately addressed a letter to the *Mercury* on the organ subject, and who, it is said, would not be displeased to guide the Council in their decision about their organ. I enclose you a letter which I have received from Dr. S. S. Wesley, and am Sir, yours obediently,

Leeds.

F. G. S.

Winchester, Feb. 4th, 1857.

MY DEAR SIR,—I was unable to pay any attention to the letter of Mr. W. L. Smith, concerning the Liverpool organ, at the time of its appearance in your local papers; and, it being generally known in the musical world, that I was the person engaged by the corporate body of Liverpool to advise them in the matter of their organ for St. George's Hall, and as Mr. W. L. Smith, on favouring us with his opinions of the qualities of this and another instrument, takes occasion to suggest that, in the preparatory arrangements for the erection of organs, it is unnecessary and improper to consult the opinions and wishes of professional musicians, and even goes so far as to assign unworthy motives to the musical profession when practising this common and essential part of their public avocation, and illustrates his views by referring to an instrument erected under my advice, and points to certain things in that instrument which he pronounces to be defects, and defects, moreover, for which I am responsible, which things I declare are not defects, and for which if they were, I should not be responsible, as he might have learnt upon due inquiry, I beg to offer a few remarks which you may bring under public notice if you think them of any moment; but it is impossible for me to follow out my subject through all the various ramifications of it to which I may incidentally allude. To do this would demand a not inconsiderable volume.

Such of your musically informed townsmen as read Mr. W. L. Smith's letter will, I am sure, excuse me if I make a very brief reference to the great organ at Liverpool, and my own efforts respecting it. It is the first time I have penned a line on the subject with a view to publication. When first consulted and requested to consider what might be an appropriate organ for St. George's Hall, it was intimated that the sum of £2000 would probably be sufficient. On examining the architect's plans I found that, not only was all preparation for an organ omitted, but that we could not erect one in a suitable position without destroying his beautiful design for the hall. We were either to deface an essential feature in the archi-

ture or sacrifice the musical interests of the hall. The architect strove to get the organ placed in the window recesses, and backed his views by numerous opinions from professional men and organ builders, into the integrity of which I will not stop to inquire. These were the discouraging sources from whence the present instrument arose. I could not, however, contemplate the magnificence of the building without considering there was then afforded the opportunity of building an organ which should do honour to the country, and which should have all its effects brought immediately under the command of the performer. A consideration, this latter, at which many may smile, but it is one of great importance to the performer. I considered—as was so necessary—what were the various uses to which a grand organ might, in future, be applied, and endeavoured to provide for them.

Mr. W. L. Smith says—"The employment of professional men in the construction of organs is not only perfectly unnecessary, but undesirable (*sic*); in fact, their interference in such matters may be looked upon as little else than impertinent reflection upon the efficiency of the organ-builder, and, indeed, most professional men are too careful of reputation and honour to compromise themselves by interfering where their motives are so liable to misconception."

I will not enlarge upon the desirableness of securing the first professional advice wherever any considerable amount of public money is to be spent on an organ. In my opinion, a bad musical instrument is good for nothing, and a first-rate one is cheap at double its cost price.

The services of an eminent musician will assuredly secure for the purchaser a first-rate specimen of the instrument in request, and, as to the commission received in organ matters, it is very small, the importance and durability of the instrument being considered. Mr. W. L. Smith says, leave all to the manufacturer of organs; but then which manufacturer is a question; so "advice" becomes necessary at the very onset.

So far am I from thinking the services of a really eminent professor undesirable, that I would claim the most extensive acquisitions on the part of one called upon to advise in so important a matter as that of providing a large public hall with an organ, suitable for all the various uses to which it may be applied, amongst which I consider the accompaniment of vocal music will be the most frequent: hence, the arrangement of the qualities of tone and manual compass by a professor seems indispensable, for it is an axiom amongst great singers that none can accompany well unless they have themselves been public singers. The accompaniment of great singers on an organ, in public, is a task which requires very great taste and judgment, and the organist should have his qualities of tone and manual compass carefully arranged for the purpose. If singers are correct, and I think they are, and I can form some opinion on the point, having, when a boy, been a public singer myself, it follows that the vocal element must appear amongst the qualifications required of the person engaged in arranging the plan of a large concert hall organ, and I do not hesitate to say that such a one would require things in an organ which most organ-builders would pronounce unnecessary. But the accompaniment of solo singers is not everything. All the great works wherein voices and instruments are combined—as in oratorios, operas, &c., have to be considered in the arrangement of such an instrument. To say that an organ-builder possesses all requisite knowledge would be wrong, for it is the duly educated and experienced professor who alone can possess it. The mere organist or organ-builder would most probably design his organ for organ performances exclusively.

At Liverpool I had to reflect on what were all the various uses to which a truly grand organ might, in the progress of time, be applied.

I considered that Liverpool might desire to have a Handel or Mozart at their organ, who should compose oratorios, and assemble the vast choral force of Lancashire for their performance, and I wished the instrument to be efficient for the accompaniment of every vocal effort which could possibly occur in that building: for that of a single voice, a quartet, a semi-chorus, or chorus: for a body of vocalists filling the hall, or for maintaining its dignity as an organ when joined both with these and the largest orchestral force ever to be there assembled.

For this species of requirement I consider the CC compass to be quite improper, and that our established, extended, English compass, GG, is indispensable. FF is better. I declare that, for the accompaniment of voices, the limited CC manual is so inefficient that almost every passage the player attempts in octaves with his left hand has to be transposed; to be constantly buzzing with pedal scales would be intolerable. Even in the music of public worship at a cathedral this deficiency is serious, and how much more important are the five lower semitones where an organist has to play through an oratorio, publicly, on his instrument? Organists have been led into the silent admission of this deplorable curtailment of our noble English compass from fear of not being viewed as pedal players; but with how little reason. With two octaves and a half of pedals to a GG key-board we need not transpose Bach's organ music. In the effort to introduce the CC compass Bach's name has been employed unfairly. Bach, of course, wrote for the organ of his country as he found it. An organ it is, well adapted for the accompaniment of congregational psalmody and for other true organ purposes,

but, as regards compass, by no means so efficient for modern uses as that one—GG—which until very recently was all but invariable in England.

An anonymous writer in a Manchester paper, long since, of whom I have hitherto taken no notice, terms the GG compass "a crotchet which entails a vast amount of additional expense without one atom of advantage, but with positive injury to the general completeness and efficiency of the instrument." Truly, beyond this, the folly of fashion cannot go. Until lately, the limited CC compass did not exist in England, or only in a small chamber organ. Can my adhering to the established compass of this country be termed, with propriety, "a crotchet," when that compass is greater and infinitely more important than the limited one of recent adoption, the whole of which is included in the former? The CC compass is the "crotchet," and the value of the five discarded semitones is enormous. There is no waste of funds in taking the manuals to GG. It is in taking the pedal organ below GGG or FFF that unnecessary expense is incurred; or, at least, it must ordinarily be viewed as an outlay of but questionable advantage. I shall not soon forget the amused expression of the countenance of one of the elder and most esteemed organ-builders at the mentioning that these CC organs were becoming the fashion. He saw, of course, the advantage the builders would derive, for it is a mere sham to assert that the value of the five displaced semitones is, even ordinarily, spread over other parts of the instrument. What most small church-organs get in exchange for these valuable notes is something like a flute-stop or trumpety *bourdon*. I have seen what Dr. Rimbault and Mr. Hopkins say in their valuable work on this subject, and, although I think their book deserves to be placed in every musician's hands, I cannot agree with all I find on more subjects than one. The illustrations of their view of this matter appear to be one-sided and open to complete refutation. From causes to which I need not refer, it happened that the Liverpool organ plan was referred by the authorities to several musical professors for opinions. These were, Professor Walmisley (alas! he has left us), Mr. Turler, of Westminster, and Mr. Hopkins, of the Temple. Mr. Vincent Novello, at my own request, expressed an opinion also. These gentlemen were unanimous in recommending CCC manuals; that is, seven semitones lower than GG, and one whole octave below the old CC key-board, Mr. Novello being of opinion that anything less than CCC manuals, for so grand an occasion, would be quite unsatisfactory. These gentlemen, however, disagreed about the *modus operandi*: some were for connecting the lower octave of the manual organ with the pedal organ. Others preferred joining the upper octave of the pedal organ to the manual. My own feeling was on no account to connect the two organs, and in this opinion I was supported by the late Mr. Gray. I commend these circumstances to the attention of the writer in the *Manchester Courier* of Nov. 10, 1855. And what I have written may deserve other attention too, for wherever a large concert-room organ is to be built people should beware of CC manuals, and take care that their key-board is at least as extensive as that of the Liverpool organ. Before I close this subject, I would seriously request all organists and amateurs who reprobate—with me—double C manuals, to speak their minds openly and forcibly. The matter is one of great consequence, and some check should be offered to this frequent building of organs with so limited and inefficient a compass. At the same time, those who do venture to offer opposition, may, I know, expect to be rather roughly handled.

I have felt it necessary to be thus prolix on the question of "compass," although Mr. W. L. Smith has not given us *his* views. I now again turn to this gentleman. He says "Great praise is due to the Messrs. Willis for the able manner in which they have remedied the faults of an imperfect and unsuitable specification, and the disagreeable effect consequent on the adoption of the system of unequalled (*sic*) temperament. Had the organ been intended for a cathedral perhaps the design, though still faulty, might have been appropriate, but the instrument being required exclusively for secular purposes a different arrangement of de ails was desirable." Then follows an anathema against "professional advice," which comes in like one of the nonsense burdens to an old song, for instance,

Adam was the first man alive,
Niggins—niggins—ads niggins.

Now I really do not understand this allusion to *cathedral* and *secular* purposes. Mr. W. L. Smith's criticism is in no respect original, and the sources whence he derives it all point to the German church organ as the right model. The Liverpool plan being different, and having GG manuals, I am quite at a loss to guess his meaning. No matter,

"Where ignorance is bliss," &c.

However, the effort to make it appear, concerning equal temperament, that I had compelled the builder of the organ to take a course opposite to his inclination and judgment, I venture to pronounce inexcusable, because Mr. W. L. Smith might have easily ascertained that Mr. Willis had never at any time thought proper to tune his organs by what is called equal temperament. It was quite in his power thus to have tuned them had he been so disposed, but he never tuned one so, and, since the completion of the Liverpool organ, he has only tuned one instrument that way, *i.e.*, the organ at Carlisle Cathedral, and this was done at the

desire of the organist who designed the instrument. Notwithstanding the influence the work of Messrs. Rimbault and Hopkins may have in the organ-playing world, I hesitate not to express my opinion that *equal temperament will not do for organs*. This question was settled at least three generations ago, and will remain settled until Dame Nature is pleased to alter her fundamental laws.

I have heard the French organs, and also Mr. Hill's fine instrument in Leicester-square, and I consider these organs greatly injured by the tuning, as all organs must be by having nothing in bearable tune. At Liverpool Mr. Willis thought it proper to give the two systems of tuning a formal trial, and had stops tuned on both principles, and to these we listened carefully before we would decide either way. The trial (I have no reason to suppose it could be anything but a fair one) was most convincing as to the great error of the equal temperament system; so much so that upon the strength of it I think we may fairly question the accuracy of any man's ear who can endure equal temperament in the tuning of an organ. I quite agree that, in certain keys, it is impossible to use an organ in connection with the orchestra. Who ever would so use it? But it is, in my opinion, quite wrong to tune any organ by equal temperament because it had, in addition to other uses, to be employed occasionally with the orchestra.

The few remaining topics on which Mr. W. L. Smith, in his letter, is pleased to ground a very hostile feeling towards musical artists, amount to this—closed wood was used, instead of open metal, for two double diapasons in the solo and choir organs, and the trombone and posanne in the pedal organ "should certainly have been of metal."

For some purposes, undoubtedly, metal possessed advantages over wood, but it was more expensive, and, for many ways of using these stops, stopped wood pipes were not without their claims to notice. Much would depend on the manner of the organist's use of them. As to the trombone and posanne, they were stops about which I did not presume to dictate to the builder, whose judgment and knowledge of the subject must be infinitely superior to my own in such a matter.

This is not the occasion on which I can consider myself at liberty to express my own opinion of the qualities of the Liverpool organ. But, as my services in respect to that instrument have been made the pretext for attacking my profession generally, and myself in particular, by Mr. W. L. Smith, of Gledhow, Leeds (who may, or may not, be a very important person), I venture, in conclusion, again to declare that my motive, in my professional service at Liverpool, was that of obtaining for this country an organ which should be to us a national credit, and which should have no superior; which should have all its various powers placed under the command of the performer to an extent unprecedented, and which should be efficient for every species of performance, in which its powers could possibly be required. And now, the whole thing being finished and done with, I beg to assure Mr. Smith that I review my course of professional service, in respect to the Liverpool organ, with a degree of satisfaction which it is quite beyond his power in any way to disturb.—I am, my dear sir, faithfully yours,

S. S. WESLEY.

DIFFICULTIES OF A MUSICAL JOURNALIST.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—It is now rather more than twelve months since you honoured me by an insertion of a letter in your first number, in which I pointed out the excellent opening there was for a musical journal conducted on the liberal principles which your circular promised. Allow me, Sir, now to congratulate you on the success of the *Musical Gazette*—not only in point of sale, which, I trust, proves remunerative—but as a medium of musical news from all parts of the world. I have watched, with considerable interest, the correspondence in your columns, and can truly say that, with very few and almost inevitable exceptions, there has been a spirit of fairness and impartiality of which you may feel somewhat proud. There is no journal which is so much open to apparent inconsistencies as a journal of musical events; because, unlike newspapers generally, it contains not only a statement of what has really taken place, but an opinion as to the merits or demerits of the circumstance related; and, bearing in mind the truth of the old proverb, "So many men, so many minds," I can reiterate the opinion that your journal has been singularly free from inconsistencies. The intelligence from the large towns of England has, in the main, exhibited a oneness of ideas which is to me plain proof that your correspondents in these places are men of musical experience, and well capable of judging performances and works. It has occurred to me, Sir, looking at these facts, that the admission of letters into your columns which not only complain of your correspondents' notices, but often—too often—exhibit a feeling of personality much to be reprehended,—is a liberality on your part perhaps extended to too great a length, for by such you necessitate a reply from the maligned correspondent when his time and ability require the notice of some musical event. This letter, I take it, Sir, is of far more value to your readers than offensive and defensive letters, for he it is always remembered that *art*, and not individuals, is the object for which the *Musical Gazette* was established to uphold.

There has been, Sir, I have observed, in your leading articles, an honest desire to elevate the cause of music by the advocacy of high-class works, and the exposure of quackery wherever and whenever it has appeared.—whether in the absurd custom of assuming a foreign name or of resorting to clap-trap in any shape to catch the multitude. May you, Mr. Editor, continue to work the same good which, for the last twelve months, all genuine musical persons have felt in perusing your *Musical Gazette*.—I am, &c.,
Leeds, Feb. 12, 1857,

JUBAL.

MR. DUNSTAN'S ARRANGEMENT FOR THE ORGAN OF
MENDELSSOHN'S *LOBGESANG ALLEGRETTO*.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Many thanks for your kind criticism on my arrangement of the allegretto from Mendelssohn's *Lobgesang* symphony.

I trust, however, that you will allow me to show you that the omission of which you speak did not escape my notice, but that I had reasons for it.

1st. That in those organs which have a clarion, it is generally so loudly voiced and harsh in tone, as to be quite unendurable as a solo stop.

2nd. That being so loudly voiced, it would quite drown the oboe (which is voiced far more delicately), and with which it would be used.

3rd. That the addition of the clarion would necessitate a corresponding addition to balance the accompaniment, which addition would quite destroy its "soft" piano character.

4th. On account of the very small number of organs which possess a clarion.

It is true that the organ I have the pleasure of playing possesses a clarion on which I can carry out the orchestral parts better than in the arrangement, but how few organs are there like it; and your organ-readers will the more readily believe me when I say that it is one of Hill's.—Yours most obediently,

J. M. DUNSTAN,
Organist of St. Mary-at-Hill.

P.S.—I leave it quite in your hands whether you think it well to insert this in your next number or not.

OUR SCRAP BOOK.

ITALIAN COMPOSERS—(continued.)

The writings of Franchinus, in the course of a very few years, became so famous that they were spread almost over all Europe; and the precepts contained in them were inculcated in most of the schools, universities, and other public seminaries of Italy, France, Germany, and England. The benefits arising from his labours were manifested, not only by an immense number of treatises on music that appeared in the world in the succeeding age, but also by the musical compositions of the sixteenth century, formed after the precepts of Franchinus, which became the models of musical perfection.

For some time previously to the commencement of the sixteenth century, it appears that the chief teachers of music in Italy and some of the adjacent countries were the monks and the provincial muzzars, violars, &c. The former, as well as they were able, instructed youth in the general principles of harmony, and the method of singing the divine offices: the latter taught the use of musical instruments.

We shall now speak of some of the earliest of the modern Italian composers of music. With respect, however, to the first of these,

CONSTANTIUS FESTA, we are ignorant of the place both of his birth and residence. His compositions are generally considered to be excellent. One of his *motets* is to be found in the fourth book of *Mottetti della Corona*, printed so early as the year 1519.

In the third book of Arkadelt's Madrigals, published at Venice in 1541, there are seven of Festa's compositions. In these, says Dr. Burney, "more rhythm, grace, and facility appear than in any production of his contemporaries that I have seen. Indeed, he seems to have been the most able contrapuntist of Italy during this early period; and if Palestrina and Constantius Porta be excepted, of any period anterior to the time of Carissimi. I could not resist the pleasure of scoring his whole first book of three-part madrigals, from the second edition printed at Venice in 1559; for I was astonished as well as delighted to find the compositions so much more clear, regular, phrased, and unembarrassed, than I expected."

JACQUES ARKADELT, supposed by some writers to have been an Italian, and by others a Frenchman by birth, was a pupil of Jusquin de Prez, a celebrated French composer. It would seem that he chiefly resided in Italy, since the first editions of his principal works were printed at Venice between the years 1539 and 1575. At different periods of his life he composed a great number of *motets* and *madrigals*. The latter were received with so much avidity on the Continent, that four books of them were published at Venice in one year, 1541. He was an excellent composer; and, for the period at which he lived, his melodies have much smoothness and grace.

JACKET BERCHEM, or, as he is called by the Italians, Giachetto, composed many of the madrigals and motets which are to be found in the collections published at Venice about the middle of the sixteenth century. Those of his compositions which are preserved in the British Museum have a clearness, simplicity, and purity of harmony and design, that have been seldom exceeded by the early composers. He was living in the year 1580.

THE MUSIC OF CHURCHES.

(From *The Crystal Palace Magazine*.)

We are not proposing to talk learnedly or historically on this subject. The question upon which we would wish to engage the earnest attention of the reader has little to do personally with Pergolesi, Purcell, Handel, Haydn, or Beethoven; neither has it immediately any relation to music as a science. Our aim is much more popular and simple. It is merely to consider, or, perhaps, rather to moot the question for consideration of the duty of singing the praises of God in His church, and the means of doing so with the greatest propriety and completeness. We must further remark, that in what we are about to say we have at present especially in view that section of the universal church as established by law in England. In this, whatever the practice may be, the duty is at least acknowledged, and more or less attempted to be fulfilled—more or less—for however uniform the language of prayer in the English church, and the manner in which it is offered up, scarcely any two congregations of it entirely agree as to the mode, manner, quantity, or quality of the songs of praise and thanksgiving, which ought as naturally to arise out of the feelings as prayer does out of the needs and weaknesses of human nature. Enter fifty different churches, and you will most probably find as many differences of species and degree in the manner in which they severally attempt to fulfil or virtually ignore this duty. These varieties may be generally classed under three heads.

A performing choir and a silent and listening congregation.

A more or less efficient clerk leading the murmurs of a few children, while a listless congregation look on as though it were no affair of theirs; and—of the three by far the most rational and respectable—where every member of the congregation joins with a most laudable heartiness, but from want of care and cultivation producing such discordant effects as can be only neutralised or overcome by the impressive effect of numbers. But, before we judge the comparative merits and defects of these systems, let us establish some principles upon which, once admitted, a judgment may be formed. Let us assure ourselves as to what is our duty in the matter, and in what manner it becomes us to fulfil it. That it is our duty to sing the praises of God, no student of the Bible can doubt. There are few enjoined upon us more frequently; we are constantly admonished there, both by precept and example, to "sing praises to our God;" neither can we deny that this is a duty, like all other duties, not to be performed by proxy; that it is general, individual, and absolute. The sweet singer of Israel urges "all people that on earth do dwell" to "sing to the Lord with cheerful voice;" He whose steps we are taught humbly and perfectly to follow, sang a hymn with his disciples at the last supper; and to exhortation and example is added the powerful inducement of a mighty answer and a glorious reward. It was, "when the trumpets and singers of Israel were heard as one in praising and thanking the Lord," that "then the house was filled with a cloud, even the house of the Lord. So that the priest could not stand to minister by reason of the cloud, for the glory of the Lord had filled the house of God."—2 Chron. v. 14.

To sing the praises of God being thus established as a duty, on unanswerable evidence (and as a matter of mere precept no one will deny it), it follows as a natural, inevitable consequence, that what we offer to God should not be less than the very best we possess. Now by this admitted principle and its necessary consequence let us judge the three several classes we have quoted above. Viewed by this light, we cannot but condemn the silent and listening congregation as an absurdity, if not a profanation. We must look upon this arrangement as bringing into the temple of God the unreality and false glitter of the theatre; and let it be understood, that this effect is not produced by the choir as more or less efficient—as well might we condemn the true for its discordance with the false—but by the division of the congregation into action and audience. By the stolid indifference of the latter, the choir may be said to be leading the way in the right direction, in as far as they are doing their best for God's glory to praise Him with every faculty He has given; but, if the subject were not too serious for such a view to be permissible, the attitude of the congregation, with self-satisfied imbecility constituting themselves judges of the sacrifice in which they ought to join, would be simply ridiculous.

The excuse naturally suggested to the mind of the stranger would be, that these silent people were all of them utterly unable

to sing—that they had neither voice nor ear; but would it not be generally found, on inquiry, that very many of them not only had or imagined themselves to possess a voice for singing, but had cultivated and frequently exercised it for the entertainment of their friends? But then it is *infra dig.*, or, to use the most literal and direct word, it is not genteel to sing the praises of God in the church. The strange notions these people must have of duty and worship require as a consistent sequel that they should be able to die and to stand before the judgment-seat by proxy. The silent of this first-named class of congregations are, then, we perceive, as far as the praises of God are concerned, simply an audience, or only so far removed from it as they may be supposed to consider themselves represented by the small singing section, in which latter case the whole system as a machinery of devotion reminds one of those in use among some Tartar nations, where the written prayers are agitated in a sort of windmill, and considered equally efficient as when personally expressed. And now to apply to this our principle, and the duty naturally arising out of it in the question, Do these people as a congregation sing the praises of God? The answer is so decidedly in the negative to this first question as to supersede the necessity of the second.

(To be continued.)

Musical Publications.

(Continued.)

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BISHOP and STARR, Organ Builders, 1, Lisbon-grove, South, have now several of their small **ORGANS** termed the "Organetto Profondo," in various stages of progress. The great desideratum of depth of tone, with power in a small space, and at a moderate price, render them suitable either for the chapel or parlour.

Pianofortes and all kinds of Musical Property Sold.

Messrs. KELLY and Co., Auctioneers of Musical Instruments, receive every description of musical property for SALE. Messrs. Kelly and Co. confidently submit this mode of disposal as the most advantageous in every respect, as from their experience with musical instruments during the last 20 years, and their large connection, they can ensure the full value being realised. Pianofortes, organs, and harps warehoused or sold on commission. 11, Charles-street, Middlesex Hospital.

Miscellaneous.

Book Auction Rooms, 101, Piccadilly.—Established 1794.

MESSRS. PUTTICK and SIMPSON beg to announce that their season for SALES of LITERARY PROPERTY has commenced. In addressing executors and others entrusted with the disposal of libraries and collections (however limited or extensive) of manuscripts, autographs, prints, pictures, music, musical instruments, objects of art and vertu, and works connected with literature and the arts generally, they would suggest a sale by auction as the readiest and surest method of obtaining their full value: and conceive that the central situation of their premises (near St. James's Church), their extensive connection of more than half a century's standing, and the careful circulation of their catalogues in all parts of the country, and when necessary, throughout Europe and America, are advantages that will not be unappreciated. Messrs. P. and S. will also receive small parcels of books or other literary property, and insert them in occasional sales of property of a kindred description: thus giving the same advantages to the possessor of a few lots as to the owner of a large collection. Libraries catalogued and arranged, and valued for the probate or legacy duty, or for public or private sale.

HOLLOWAY'S PILLS.

A salutary Remedy for Indigestion and Liver Complaint.—Edward Smith, of Newport, Monmouth, was afflicted for fifteen years with Indigestion and Liver Complaint. His symptoms were of the severest kind; pain in the stomach after eating, eructations of wind, pain in the back and right shoulder, weakness, languor, and extreme yellowness of the skin and eyes. Physicians only affording temporary relief, he was induced to obtain this wonderful remedy, and in a short time all painful symptoms disappeared, and he was restored to perfect health.

Sold by all medicine vendors throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 30, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

CLOSE OF HOLIDAYS.

The return of Youth to their respective Boarding-Schools induces a solicitude from parents and guardians for their personal comfort and attraction.

BOWLANDS' MACASSAR OIL, for accelerating the growth and improving and beautifying the hair.

BOWLANDS' KALYDOO, for improving the skin and complexion, and removing cutaneous eruptions, and

BOWLANDS' ODONTO, or Pearl Dentifrice, for rendering the teeth beautifully white, and preserving the gums, are considered indispensable accompaniments for the attainment of those personal advantages so universally sought for and admired.

Beware of spurious imitations. The only GENUINE of each bears the name of "Bowlands" preceding that of the article on the wrapper or label.

Sold by A. BOWLAND and SONS, 25, Hatton-garden, London, and by Chemists and Perfumers.

Exhibitions, &c.

FLEMISH SCHOOL of PAINTING.—

The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.

VAN DEN BROECK, Sec.

COLOSSEUM of SCIENCE and ART

Company (Limited).—Royal Colosseum, Albany-st., Regent's-park, under the patronage of Her Majesty the Queen and H.R.H. Prince Albert.—The public is hereby informed that the above magnificent exhibition, constructed on a scale of grandeur second only to the Crystal Palace, combining within its walls all the leading features of the several London exhibitions, is now open daily at 12, and 7 in the evening, under the direction of Dr. BACHOFFNER, F.R.S., Grand Promenade and other Concerts, by the orchestra of the Crystal Palace, Sardinian, under the direction of Herr Manns—Colossal Panoramas of London by Day and Night, with appropriate music by Mr. Beresford on Messrs. Bevington's splendid apollonicon—Dissolving Views—Stupendous Cascade and Mountain Torrent of Real Water, Swiss Scenery, &c.—Selections of Glee, Madrigals, and P. et Songs, by the Orpheus Glee Union—Grand Saloon, Bazaar, Swiss Cottages, Conservatory, Aviary, and Stalactite Caverns—Gigantic Panoramas of Lisbon Before and After the great Earthquake, &c. Admission reduced from 4s. 6d. to 1s.

MADAME TUSSAUD'S EXHIBITION,

Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOWE and PALMER are now added to the Exhibition.—Admission, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

SALLE VOUSDEN, 315, Oxford-street.

ten doors from Regent-circus, has been fitted up and decorated expressly for the representation of the new and original Entertainment, entitled THE UNITY OF NATIONS, by Valentine Vouden, as performed by him for 300 consecutive nights in Dublin. Every evening during the week (Saturday excepted). Doors open at half-past 7, to commence at 8 o'clock. Admission, 1s.; unreserved seats, 2s.; stalls, 3s., which may be secured at Mr. Mitchell's, Royal Library, 35, Old Bond-street.

PHILHARMONIC HALL, Newman-st.,

Oxford-street.—GRAND PROMENADE CONCERTS AND BALL. Open at Seven; commence at a quarter-past. Ball at half-past Eight. Amphitheatre, 6d.; Boxes, 1s. (including Ball). The Concert will be supported by the Ravill Family from the Nobility's Concerts, Miss Matilda Taylor (from Her Majesty's Theatre), and other Vocalists of celebrity. The Band, considerably augmented, will be conducted by Mr. G. Hayward. The spacious Ball Room re-decorated. A new orchestra built, and various improvements made for the comfort and convenience of its numerous patrons.

Exhibitions, &c.

(Continued.)

Mr. ALBERT SMITH'S MONT BLANC,

Baden, Up the Rhine, and Paris, is NOW OPEN EVERY EVENING (except Saturday), at 8 o'clock. Stalls, 3s.; area, 2s.; gallery, 1s. Stalls can be secured at the box-office, Egyptian-hall, Piccadilly, every day, between 11 and 4, without any extra charge. — Egyptian Hall, Piccadilly.

RUSSIA: its Palaces and its People.

—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign—The Ural Mountains—Nijni Novogorod during the Fair—Panorama of St. Petersburg and Moscow—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

MR. W. S. WOODIN'S Olio of Oddities,

with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8. A Morning Performance every Saturday, at 3. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphic Hall, King William-street, Charing-cross. The Hall has been entirely redecorated.

BURFORD'S SEBASTOPOL.

This PICTURE will shortly CLOSE. The Panoramas of St. Petersburg and Bernese Alps remain open. Admission 1s. to each. Open from 10 till dusk.

Miss P. HORTON'S Popular Illustrations.

—Mr. and Mrs. T. GERMAN REED will give the above ENTERTAINMENT, at the Gallery of Illustration, EVERY EVENING (except Saturday), at 8 o'clock. A Morning Performance every SATURDAY, at 2 o'clock. Stalls, 3s., 2s., 1s., may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

GENERAL TOM THUMB,

the American Dwarf.—Crowded Houses.—Patronised 13 years ago by Her Majesty, H.R.H. Prince Albert, H.R.H. the Duchess of Kent, &c.—GENERAL TOM THUMB has REMOVED from Regent Gallery to the Prince of Wales' Bazaar, 207 and 209, Regent-street, where he will exhibit every day and evening, previous to visiting Russia, from 11 to 1.30 to 5, and 7 to 9 o'clock. He is beautifully proportioned, and the smallest man alive. His performances are remarkably talented and enchanting. New characters, costumes, songs, dances, statues, &c. The General continues to wait on the nobility and gentry at their residences on due notice. His miniature equipage promenades the streets daily. Admission, 1s., regardless of age; stalls, 2s. and 3s.; children, half-price.

PHOTOGRAPHIC SOCIETY.

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 54, Pall-Mall East. —Admission, 1s. Catalogue, 6d.

GORDON CUMMING, THE LION

SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday), at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson. —Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge), 3s.—232, Piccadilly.

ARCHITECTURAL EXHIBITION,

and Collection of Building Materials and Inventions, Suffolk-street, Pallmall east.—Open from 9 till dusk. —Admission 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.

JAS. FERGUSON, F.R.S., Hon. Secs.
JAS. EDMESTON, Jun.

GRAND GERMAN FAIR & MUSICAL

PROMENADE, REMOVED from the Portland Bazaar to the Portland Gallery, opposite the Royal Polytechnic Institution, Regent-street. Open from Ten a.m. till Six p.m. Admission free.

Theatrical Announcements.

THEATRE ROYAL, DRURY LANE.

Lessee, Mr. E. T. SMITH.

Acting-manager . . . Mr. Charles Mathews.

Stage-manager . . . Mr. Robert Roxby.

Scenic-artist . . . Mr. Wm. Beverley.

THE GREATEST HIT OF ALL IS THE DRURY-LANE PANTOMIME.

The eminent comedian, Mr. CHAS. MATHEWS will appear every evening.

Last Morning Performance of the great Pantomime on Wednesday next, Feb. 18, at 2 o'clock.

On Monday, February 18th, and following evenings, will be performed the new drama, in three acts, entitled

THE BLACK BOOK.

Characters by Messrs. Chas. Mathews, A. Younge, G. Honey, Vincent, Tilbury, Lingham, Miss Cleveland, Mrs. Selby, and Miss M. Oliver.

To conclude with the highly-successful grand comic Pantomime, entitled

SEE, SAW, MARGERY DAW; or Harlequin Holiday, and the Island of Ups and Downs.

The Scenery, entirely new, painted by and under the direction of Mr. William Beverley. The Comic scenes constructed by Harry Boleno. The peculiar grotesque opening invented and written by E. L. Blanchard, Author of "Harlequin and the Seven Ages of Man," "Jack and Jill," "Humming-Top," "Hudibras," &c., and the whole arranged and produced under the direction of Mr. Robert Roxby.

Two Harlequins. Herr Deulin and Signor Veroni.

Two Sprites. . . . The Brothers Elliott.

Two Pantaloon. . . Mr. Barnes and Mr. G. Tanner.

Two Clowns. . . . Messrs. Harry Boleno & Flexmore.

The Gent. . . . Mr. Halford.

Two Columbines. Madame Boleno and Miss Honey.

GRAND BALLET. Miss Rosina Wright, Mdlles. Jenny and Emilie Osmond, and upwards of 130 Coryphées.

The REDUCED PRICES as follows (varying throughout the house to suit every one):—Galleries, 6d. and 1s.; Second Circle of Boxes, 1s. 6d.; Pit, 2s.; First Circle of Boxes, 2s. 6d.; Dress Circle, 4s.; Stalls, 5s.; Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2 2s.

THEATRE ROYAL, DRURY LANE.

—BILL OF FARE.—Chairman, E. T. SMITH, Esq.

—HARRY BOLENO'S (the Clown) BENEFIT, on Friday next, February 20, on which occasion will be served up a grand and recherche DRAMATIC BANQUET. First Course:—Charles Mathews, a la sauce naturel, garnished with Roxby, Younge, Vincent, Tilbury, Lingham, Templeton, Selby, Mason, and petite Oliver, entrées. Second Course:—A Pantomimic Pot-pourri, a la Boleno. To be followed by several re-moves. Third Course will consist of the great and most successful pantomime dish ever put upon Old Drury table, served up as SEE, SAW, MARGERY DAW. Notwithstanding this part of the bill of fare (this said) went out with Grimaldi, according to somebody or nobody's letter to the Era of January 18, still it is proved to have given universal gusto to suit the palate of all who have partaken of it (which are no small fry). After the cloth is cleared, Boleno hopes, as well as himself, his friends and patrons will meet with their Dessert.

Tickets for this banquet to be had at Harry Boleno's Opera Stores, 27, Row-street, where you may obtain a sharpener to the appetite, and a cordial for your spirits, previous to sitting down.—N.B. Tickets and places can also be obtained of Mr. E. Chatterton, at the box-office of the theatre, from ten till five o'clock.

ASTLEY'S ROYAL AMPHITHEATRE.

Lessee and Manager, Mr. Wm. Cooke.

THIS EVENING, and during the week, ROB ROY, with equestrian illustrations and the original music, for which vocal talent of celebrity is engaged. Novel Scenes of Horsemanship in the Circle. To conclude with the Comic Pantomime. Commence at 7.

STRAND THEATRE.

Every evening, the novel burlesque pantomime of THE MAGIC MISTLETOE; or, Harlequin Humbug and the Shams of London. Clown, Miss Outhbert; Harlequin, Miss Craven; Columbines, Miss E. Jacobs and Mdlle. Collison; Little Clown, Master W. Edouin; Pantaloon, Mr. J. Clarke. Magnificent scenery, &c. Dress circle, 2s. 6d.; boxes, 3s.; pit, 1s.; gallery, 6d.

ROYAL PRINCESS'S THEATRE.

Under the Management of Mr. CHAS. KEAN.

THIS EVENING (February 14), THE CORSICAN BROTHERS. Every evening next week (except Saturday), A MIDSUMMER NIGHT'S DREAM. The Pantomime every evening. The Corsican Brothers will be repeated on Saturday, Feb. 21.

Mendelssohn's celebrated overture to A Midsummer Night's Dream will commence at 5 minutes before 7.

THEATRE ROYAL, HAYMARKET.

Under the Management of Mr. Buckstone.

THIS EVENING (Saturday), to commence at 7 with the new and greatly successful Comedy, in Three Acts, entitled DOUBLE-FACED PEOPLE. Characters by Mr. Buckstone, Mr. Chippendale, Mr. Compton, Mr. W. Farren, Mr. Rogers, Mr. Clark, Mr. E. Villiers, Mr. Brail, Miss Reynolds, Mr. Clark, Poynter, and Mrs. E. Fitzwilliam. After which (for this night only) the farce of LEND ME FIVE SHILLINGS. Mr. Golightly, Mr. Buckstone; Mrs. Phobbs, Miss Talbot. To conclude with the grand pantomime of THE BABES IN THE WOOD; or, Harlequin and the Cruel Uncle, with all its magnificent scenery. On Monday next, Double-faced People; with (first time) a new drama, entitled A Wicked Wife; and the Pantomime.

LYCEUM THEATRE ROYAL.

Lessee Mr. Charles Dillon.

In consequence of the overflow on the occasion of its performance on Wednesday, the tragedy of OTHELLO will be repeated THIS EVENING. Othello, Mr. C. Dillon; Iago, Mr. Stuart; Desdemona, Mrs. C. Dillon; Emilia, Mrs. Weston. With the highly successful burlesque and pantomime of CONRAD AND MEDORA; or, Harlequin Corsair and the Little Fairy at the Bottom of the Sea. Supported by Mrs. C. Dillon, Miss Woolgar, Mr. J. L. Toole. Carriages with parties to private boxes to set down at the State Entrance in Burleigh-street. The new play of A Life's Ransom, by Mr. Westland Marston, will positively be produced on Monday.

THEATRE ROYAL, ADELPHI.

Proprietor and Manager, Mr. B. WEBSTER.

THIS EVENING, BORN TO GOOD LUCK. After which, A NIGHT AT NOTTING-HILL. Followed by OUR GAL. To conclude with the successful alliance burlesque and pantomime, uniting modern burlesque with old English pantomime, and called MOTHER SHIPTON, HER WAGER! or, Harlequin Knight of Love and the Magic Whistle. Sir Beau and Harlequin (a la Watteau), Madams Celeste; Constance and Columbine (a la Watteau), Miss Wyndham; Scaramouch (a l'italienne), Mr. Le Barr; Clown and Pantaloon (a l'Anglaise), Mr. Garden and Mr. Moreland; other characters by Messrs. Paul Bedford, J. Bland, R. Romer, F. Hall, Misses Mary Kealey, K. Kelly, Arden, &c.

ROYAL SURREY THEATRE.

Glorious and legitimate success.—The only new play in London, and the very best pantomime of the day: the universal voice of countless thousands. THE BIRD IN THE HAND, the most truthful, interesting, and beautiful play produced since Sir E. L. Bulwer's Lady of Lyons. The unapproachable Surrey pantomime of THE SUMMER QUEEN; a continuous round of splendour, wit, and mirth. High as the Surrey reputation stands for its achievements in pantomime, the production this Christmas eclipses all its predecessors, and is a triumph of pantomimic art. The performances terminate every evening by a quarter-past 11.

THEATRE ROYAL, SADLER'S WELLS.

Under the Management of Mr. Phelps.—Last Night of the grand comic Christmas pantomime, entitled THE FISHERMAN AND THE GENIE; or, Harlequin Padmanaba and the Enchanted Fishes of the Silver Lake. Harlequin, Mr. C. Fenton; Columbine, Miss O. Sharp; Sprites, Masters R. N. Deulin; Pantaloon, Mr. H. Naylor; and Clown, Mr. N. Deulin. Box-offices open from 11 to 3, under the direction of Mr. Austin.

GREAT NATIONAL STANDARD

THEATRE, Shoreditch.—New Drama and the Grand Comic Pantomime, with its great effects, every evening. No advance in the prices.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstons-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, February 14, 1857.